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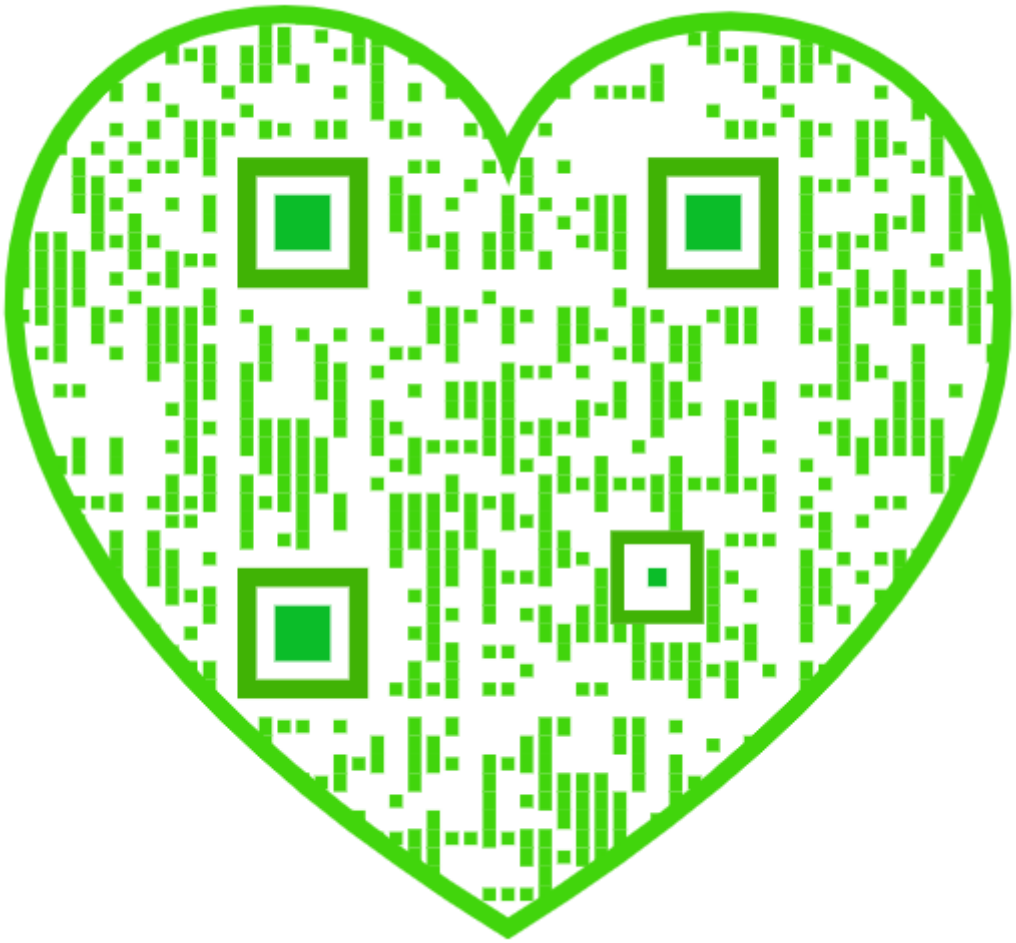
GREAT ENGRAVERS

ANDREA MANTEGNA



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Andrea Mantegna and the Italian pre-Raph
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GREAT ENGRAVERS: EDITED BY ARTHUR M. HIND

PROFILE BUST OF A YOUNG WOMAN. P.V. 180, 1

After Leonardo da Vinci

ANDREA MANTEGNA

AND THE ITALIAN PRE-RAPHAELITE ENGRAVERS

WILLIAM HEINEMANN
LONDON — 1911

A 360455

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Transfer to Fine Arts

ANDREA MANTEGNA

NO period or school of engraving offers more attraction to the searcher after the rare and the beautiful in its less popular forms than that of Italy in the fifteenth century. It is hardly the field for the private collector, for good examples of its earliest masters are of the utmost rarity and in many cases unique; but the amateur who is content to appreciate the good things preserved for him in museums will find enjoyment of the keenest flavour in its study.

London, Paris, and Vienna have by far the richest collections of prints of this school, and the collection of Baron Edmond de Rothschild in Paris is the only other of comparable value, but Florence, Rome, Berlin, and Dresden all possess sufficient treasures to satisfy the student.

The extreme rarity of the earliest prints has rendered a comparative study of the school a difficult task, and its history is still enveloped in considerable obscurity. Much of the work remains anonymous, and the historian has to be content with grouping many of its examples according to the style of engraving or design. Few of the great painters of the period seem to have taken any immediate part in engraving, except in supplying designs to the lesser craftsmen. Mantegna is the one great exception, for the attempts to attribute the production of Florentine engravings to Filippo Lippi and Botticelli are quite without foundation. In fact the earliest Italian prints are largely the work of craftsmen of quite secondary rank. But the Italian craftsmen were artists of independence, and never mere tools in the hands of the greater masters. And the wonder of the early Renaissance in Italy is that so many secondary artists were able to express the same indefinable charm and freshness of outlook that pervade the greater masterpieces.

The earliest engravings in Germany and in the North of Europe largely consisted of pictures of saints, illustrations of the *Passion of Christ*, and little devotional prints scattered broadcast from the convents, with far more thought for their missionary uses than for their artistic value. A considerable number of the early Italian engravings were likewise devotional prints and illustrations of the lives of the saints, but the Renaissance in Italy had opened up many new channels of thought, and in a country with an awakened sense of beauty, where art was recognised as having ideals apart from the service of the church, the artists commanded a far more liberal range of

subject. Their own great poets, Dante and Petrarch, and the great writers of Paganism, who were beginning to be read with so much ardour, afforded them many subjects outside the Bible ; while prints of amorous and decorative subjects, sold to embellish the spice and jewel boxes presented by the gallant to his mistress, and illustrations of current astrological lore add the flavour of variety that is lacking in the North.

Vasari in his "Lives of the Painters," first published in 1550, attributed the discovery of engraving about the year 1460 to a Florentine goldsmith, Maso Finiguerra. Modern research has definitely proved that certain Northern engravings were produced before 1445, and has rendered it probable that the art was practised at least a decade before that date. Now Finiguerra was only born in 1426, and although he was working as a goldsmith in 1447, it is unlikely that any of his engravings date before the last ten years of his life, which ended in 1464. What his engravings are, has until recently been a matter of complete obscurity, and the failure of Vasari's tradition in one part has induced certain critics to doubt the rest of his statement, and call into question the very existence of any engravings by Finiguerra at all.

It is the especial merit of Sir Sidney Colvin to have recovered the name of Finiguerra from this fairy-tale atmosphere, and by a remarkably secure chain of reasoning to have attributed to him or his workshop a group of early Florentine prints, which have hitherto remained anonymous, or catalogued under the hospitable name of Baccio Baldini.

Vasari states that Finiguerra, who was one of the most famous workers in niello of his time, made the discovery of printing on paper from engraved plates by a mere chance in the course of his practice of that art.

Now the niello is a small plate, generally of silver, on which the design is shown in black like the name on a brass door-plate. The method of work is to cut lines or spaces on the plate for the design, and fill these by the fusion of a black composition formed of copper, silver, lead, and sulphur (*nigellum*, *niello*). The art was known for the simpler forms of decoration in antiquity, and practised to some extent during the Middle Ages, but it only sprang into any popularity about the middle of the fifteenth century in Florence and Bologna (to die out again early in the next century), and it had never been used for elaborate figure-subjects before this time.

To test his work before completion, the niellist was accustomed to take sulphur casts. The lines being filled with ink show up the

design on the bright surface of the sulphur even more clearly than a paper impression. The most perfect of these sulphur casts in existence (and they are of extreme rarity) is the *Coronation of the Virgin* in the British Museum (1). It is a cast from the celebrated niello *pax* preserved in the National Museum, Florence. For a long time (but only since the middle of the eighteenth century) it was quite wrongly attributed to Finiguerra, but it is evidently the work of Matteo Dei, and very closely reflects the style of Filippo Lippi. The *pax* which Finiguerra is known to have supplied to the Baptistery of St. John in 1452 is almost certainly another of the niello plates in Florence, a *Crucifixion with the City walls in the Background*, much coarser in technique, and nearer in style to Pollaiuolo.

Besides taking casts on sulphur, the niellist proved his work by taking impressions on paper. Several of these impressions are shown in our plates, two examples of Florentine work,* and six Bolognese, one of which is probably by the famous goldsmith and painter Francesco Francia. In general the Florentine work is the more clearly and deeply cut, while the Bolognese nielli are often so delicately engraved as to present the appearance of a surface of tone rather than a network of line.

Early Florentine engraving is generally divided into two groups (which, no doubt, represent different workshops) called the FINE MANNER and BROAD MANNER. In the former the shadows are given by means of close and fine cross-hatchings, with a result analogous to a washed drawing. In the Broad Manner the shading is engraved in open parallel lines, sometimes with a short return stroke laid at an acute angle between the parallels, after the manner of a drawing in pen and ink. Now comparison of engravings in the Fine Manner such as the *Libyan Sibyl* (XXXIV and XXXV) with a niello shows the elements of an absolutely similar technique. So whether Finiguerra or another received the first idea of engraving proper from pulling impressions from niello-plates or not, it must be admitted that the development of line-engraving in Florence went hand-in-hand with the methods employed by the niello-worker.

The general conclusion of Sir Sidney Colvin's arguments in relation to Finiguerra is that the earlier specimens of the Fine Manner group, such as the *Wild Animals Hunting and Fighting* (XVII), the *Road to Calvary and the Crucifixion* (XVIII), and the *Judgment Hall of Pilate* (XIX), are by Maso Finiguerra himself. They are so closely related

* The largest collection of these Florentine nielli is that of Baron Edmond de Rothschild, Paris (from the Salamanca Collection).

in style to a series of drawings in Florence (traditionally attributed to Finiguerra), to the group of Florentine nielli which are also probably of the same workshop, and to the intarsia panels in the Sacristy of the Duomo, whose designs are known to have been partly due to Finiguerra, that there seems every reason to regard them as the engravings which, according to Vasari, Finiguerra produced. Another clinching document is the book of drawings forming a sort of "Chronicle of the World" (acquired from Mr. Ruskin for the British Museum in 1888), whose style is incontestably that of a goldsmith of the same workshop as the drawings in the Uffizi. Several of the designs in the book have been turned to account in the engravings of the school, *e.g.* in the *Cretan Labyrinth* (XX) and in various plates of the series of *Otto Prints* (see XXIII and XXIV). That the subject of the *Cretan Labyrinth* has been reversed, elaborated, and completed with another figure in the engraving makes it in the highest degree unlikely that the drawings are merely copies from the prints.

It is interesting to note in another plate of the school, the *Mercury* from the series of *Planets* (XXII), a goldsmith in his shop actually engaged in engraving a copper-plate. The shop and its contents reflect in many details what we know of Finiguerra's workshop.

The chief argument against the literal truth of Vasari's relation of Finiguerra's discovery of engraving is the existence of a number of Italian engravings which seem considerably more primitive than those attributed to Finiguerra. This primitive group is illustrated on plates X–XV. The outstanding characteristics of the MASTER OF THE LARGER VIENNA PASSION (as I have ventured to call him from a unique series in the Albertina, Vienna) is coarse line-work, exaggeration of muscular structure, complex drapery with broken bulging folds, and a harsh energy of character and expression in the face and hands that point to the influence of Andrea del Castagno. His fondness for elaborate and overladen ornament, and a tendency to throw his figures into relief by a border of shadow, betray the hand of a goldsmith. His apparently later prints (*e.g.* the *Triumphs of Petrarch*, which must not be confused with the better-known series in the Broad Manner) come much nearer the style of Finiguerra, and reflect more romantic and fantastic elements borrowed from the style of Pesellino and Baldovinetti. The earliest of the Italian engravings to bear a date is a *Resurrection* of 1461 (XV), and although this is certainly later than the *Larger Vienna Passion* it is not likely that any of the known Italian prints go back much before the middle of the century.

Apart from the great probability of the connection of a large part of the Fine Manner prints with Finiguerra and his workshop (which is known to have been carried on by his brothers and nephews until 1498), it is difficult to come to any conclusion as to authorship. Vasari states that Finiguerra's successor in the Florentine school of engraving was Baccio Baldini, "who, not having much power of invention, worked chiefly after designs by Botticelli." There are designs by Botticelli in both the Fine and Broad Manners, so that if, as seems *a priori* more natural, the Finiguerra family carried on Maso's tradition, then Baldini may perhaps be the head of the Broad Manner workshop, whose prints date somewhat later than Finiguerra (*i.e.* from about 1470). Recent discovery of the inventory (1528) of a Florentine mercer, Alessandro di Francesco Rosselli, a son of Francesco Rosselli, who is described as an illuminator and printer, throws a somewhat new light on the question. Besides a large number of unidentified woodcuts, chiefly maps and views, it also contains several of the best-known plates, in the Broad and Fine Manners. It is conceivable that Francesco Rosselli (a brother of the better-known Cosimo Rosselli) may himself have been the master of the Broad Manner workshop.

The principal Broad Manner prints, the series of the *Life of the Virgin and of Christ*, and the *Triumphs of Petrarch* (see XXVII and XXVIII), are most nearly inspired by the styles of Alessio Baldovinetti and Filippo Lippi. The large *Assumption of the Virgin* (XXXII) is perhaps the only Broad Manner print definitely after a design by Botticelli, but others, such as the second series of the *Prophets* and *Sibyls* (XXXV), show his influence. A much more immediate connection with Botticelli is the Fine Manner series of illustrations to Dante, made for (but only partially used in) Landino's edition of the *Divina Commedia*, 1481.

Engraving may have started in North Italy in the School of Mantegna very soon after its introduction in Florence. Lomazzo, who wrote a Treatise on Painting, in 1582, spoke of Mantegna as the first Italian engraver, and Vasari, in the first edition of his Lives, almost implies as much, though he revises his phraseology and adds the story of Finiguerra's discovery in his second edition, in the added Life of Marcantonio. In his second edition, Vasari states that Mantegna only took up engraving when in Rome (1488–90), and this from hearing of the works of the Florentines. There is every reason, however, to think that there was a regular school of engravers in Mantua well before 1475, the year of a certain document which

discloses a most interesting story of Mantegna and two engravers, Zoan Andrea and Simone da Reggio, who were evidently pirating the master's designs. In technical style Mantegna's engravings are similar to the Florentine Broad Manner group, or even closer to the one extant engraving by Pollaiuolo, the *Battle of Naked Men* (XXXVI), reflecting in all essentials the manner of his own pen drawings. Altogether, some twenty-five plates have been attributed to Mantegna, but seven so far excel the rest in quality that one is driven to the conclusion that the rest are engravings by the masters of the school working after his designs. In the authentic group the outline is deep and strong, but the return lines of shading (laid at an acute angle between the parallels) are so lightly scratched in the copper as to have lasted out very few printings. Early impressions of Mantegna, with the somewhat clouded and mysterious tonality given by the lighter lines, are of extreme rarity, but later impressions, where the outlines alone show distinctly, are by no means infrequently met in the sale-room.

Of all the early Italian engravers, Andrea Mantegna is by far the most powerful, though scarcely the most human. Like many of the Florentines, he was an ardent lover of antiquity, but his spirit was far more impassive than theirs, and far more like the antique marble itself. His art has a monumental dignity which the Florentines never possessed, but it lacks the freshness and inexpressible charm that pervade Tuscan art. His was a genius that would have made one of the noblest sculptors; the engraving of the *Risen Christ* (XLVIII) shows what he might have achieved in the field, but it needed the warmth of Venetian colouring to give his painting invigorating life.

The fifty engravings once called the "Tarocchi Cards of Mantegna" (though they are neither Tarocchi, nor cards, nor connected with Mantegna) are the most interesting and important series of anonymous prints produced in North Italy during the fifteenth century. They illustrate in five sections: (i) The Sorts and Conditions of Men; (ii) Apollo and the Muses; (iii) The Arts and Sciences; (iv) The Genii and Virtues; and (v) The Planets and Spheres. The numbers and arrangement correspond to no known game of cards, and the existence of several complete sets in contemporary binding seems to show that they were rather a sort of book of instruction and amusement for the young. There are two complete series, and critics are entirely in disagreement as to which is the original. What is here termed the original series is much more finely engraved than the other set, more purely Ferrarese in

character, more archaic, less realistic, and even less graceful in its treatment of form. I think there is every reason to regard this more finely engraved series as of Ferrarese origin of about 1465, and the other set as copies of a few years later, by some engraver working in the style of the Florentine Fine Manner workshop.

Two of the greatest names in Italian art are represented in the following illustrations, Leonardo da Vinci and Bramante, the famous architect of St. Peter's; but in both cases it seems to me more probable that the prints attributed are engraved after and not by the respective masters. The charming *Profile Bust of a Young Woman* (FRONTISPIECE) might have been engraved by Zoan Andrea after a drawing by Leonardo, and Nicoletto da Modena might be responsible for the large *Interior* of Bramante's design (LXIII).

Venetian work is most purely illustrated in Girolamo Mocetto, who was an assistant of Bellini in painting, and a close imitator of his style. Jacopo de' Barbari is another Venetian with a charming talent for graceful figure composition. He also worked in Germany and the Low Countries, and his work has peculiar interest in reference to the interchange of influence between North and South. His *Apollo and Diana* (LXV) very probably suggested Dürer's version of the same subject.

By the beginning of the sixteenth century, it was more usually the Italian who borrowed from Dürer rather than the reverse, and a variety of copies and adaptations may be seen in the work of engravers such as Nicoletto da Modena, Benedetto Montagna, Zoan Andrea, and Giovanni Antonio da Brescia, while his method of engraving became the general standard for imitation.

The atmosphere of Giorgione is exquisitely rendered by Giulio Campagnola, a Paduan engraver who had an early repute as a literary and musical, as well as artistic prodigy. But his precocious genius was shortlived, and his few engravings are practically his complete known work. He obtained the soft Giorgionesque shadows by a system of dots or short flicks with the graver, which in its effect is an anticipation of stipple.

There is one other engraver to whom I would specially refer, the anonymous master known by his initials, I B, accompanied by the figure of a bird. His plates are not numerous, but there is an idyllic charm in his *Leda* (LXXIV) and the *Satyress with her Children* (LXXV) that renders them far more attractive than many a greater master's work.

The early Italian engravers were seldom such efficient craftsmen as their Northern contemporaries, but they knew how to add an allure which more than makes up for the lack of technical power.

Marcantonio, the most accomplished of the Italian engravers (who will be illustrated in a separate volume of this series), is the first serious rival in the South to Dürer's technical mastery. Marcantonio himself largely worked after designs by Raphael, but he preserved an individuality in his interpretation which almost permits us to regard him as a great original engraver. But from his work the painters and the public recognised the uses of reproduction, and the lesser engravers were for the most part content to quash their originality and yield to the demand. Still the true dignity of engraving rests finally with the masters who have used it for their original expression. And of these the Italian Pre-Raphaelites, in spite of affectations and deficiencies, will always remain among the most attractive.

LIST OF PLATES

The abbreviations used in this list: B. = Bartsch; D. = Duchesne; Dut. = Dutuit; P. = Passavant; H. = Hind. The letters that follow H. refer to the sections of that catalogue. In the case of unique prints the locality of the impression is given. The Roman number immediately following each title refers to place in this volume.

ATTRIBUTED TO LEONARDO DA VINCI. Profile Bust of a Young Woman. *Frontispiece.* P. v. 180, 1. H. 4

Set of eight panels of ornament fitted together to form an ornamental border. *Title-page border.* B. XIII. 141, 73. H., A. II. 7 *Vienna, Albertina. By Maso Finiguerra, or an engraver of his school. Perhaps designed to serve as a border to the series of "Planets,"* see XXII

I–IX. EXAMPLE OF NIELLI, FLORENTINE, AND BOLOGNESE, NOS. II–IX BEING PRINTS FROM NIELLO-PLATES

The Coronation of the Virgin. I. D. 129. *A sulphur cast (British Museum) from the original niello-plate preserved in the National Museum, Florence. Florentine, probably by Matteo Dei*

Two Cupids by a Vase. II. D. 227. *Florentine*

The Concert. III. D. 288. *Florentine*

Portrait of a Bentivoglio. IV. D. 350. *Bolognese, probably by Francesco Francia*

Portrait of a Lady. V. Dut. 590 bis. *Bolognese*

Portrait of a Lady. VI. Dut. 699. *Bolognese; attributed to Peregrino da Cesena*

Orpheus. VII. D. 255. *Bolognese; attributed to Peregrino da Cesena*

Pyramus and Thisbe. VIII. D. 259. *Bolognese*

Arion on the Dolphin. IX. D. 258. *Bolognese*

X–XVI. EXAMPLES OF THE EARLIEST FLORENTINE ENGRAVINGS, FOR THE MOST PART ANTERIOR TO THOSE ATTRIBUTED TO FINIGUERRA. THEY ARE ENGRAVED IN A STYLE NEARLY APPROACHING THAT OF THE FINE MANNER. DATES ABOUT 1450–60. No. XVI after 1465

Christ carrying the Cross. X. B. XIII. 79, 21. H. A. I. 1 (6). *From the Larger Vienna Passion* (*Vienna, Albertina*)

The Triumph of Chastity. XI. B. XIII. 117, 13. H. A. I. 3 (2). *From a series of the Triumphs of Petrarch, by the Master of the Larger Vienna Passion* (*Vienna, Albertina*)

The Resurrection with the Medici badge. XII. P. V. 69, 66. H. A. I. 5. *Probably by the Master of the Larger Vienna Passion* (*British Museum*)

Profile Portrait of a Lady. XIII. Chalcogr. Society, 1887, No. I. H. A. I. 6. *Berlin*

El gran Turco. XIV. Chalcogr. Society, 1888, No. 13. H. A. I. 7. *Berlin*

The Resurrection with the Table for finding Easter. XV. H. A. I. 9. *British Museum*

Dante as Poet of the Divine Comedy. XVI. P. V. 43, 101. H. A. I. 23. *Based on Domenico di Michelino's painting* (1465) *in the Duomo, Florence. Vienna, Hofbibliothek*

XVII–XXVI. EXAMPLES OF FLORENTINE ENGRAVINGS IN THE FINE MANNER, attributed to Maso Finiguerra and his workshop, XVII–XX and XXII being in all probability by Finiguerra himself. See also title-page border. Dates about 1460–1480

Various Wild Animals hunting and fighting. XVII. P. V. 23, 46. H. A. II. 1. *British Museum*

The Road to Calvary and the Crucifixion. XVIII. H. A. II. 4. *British Museum.* (*A second version of the same subject*, P. V. 68, 64, *also in the British Museum, is probably a contemporary copy*)

The Judgment Hall of Pilate. XIX. P. V. 41, 98. H. A. II. 5. *Gotha, Ducal Museum*

The Cretan Labyrinth: with the story of Theseus and Ariadne. XX. P. V. 44, 105. H. A. II. 10. *British Museum*

Triumphal Procession of Bacchus and Ariadne. XXI. P. V. 44, 104. H. A. II. 11. *British Museum. After a design by a close follower of Botticelli, possibly by Bartolommeo di Giovanni* (*Berenson's "Alunno di Domenico"*)

The Planet Mercury. XXII. P. V. 34, 66. H. A. III. 6. *One of a series of seven plates illustrating current astrological lore in relation to the Planets and their influences on men*

A Pair of Dancers, encircled by a scroll with Cupids and other Figures. XXIII. B. XIII. 145, 7. H. A. IV. 12. *One of a series of designs* (*probably intended for the decoration of box-lids, etc.*) *known as the "Otto Prints," from the collector to whom they belonged in the 18th century. This, and the greater part of the series, are now in the British Museum*

Young Man and Woman holding up a Sphere. XXIV. B. XIII. 148, 17.

H. A. IV. 13. *Another example of the "Otto Prints." Paris*

Two illustrations to Landino's edition of Dante's "Divina Commedia," Florence, 1481

Canto I, Dante lost in the Wood; escaping, and meeting Virgil. XXV. B. XIII. 175, 37. H. A. V. 2 (1).

Canto II, Dante and Virgil, with the Vision of Beatrice. XXVI. B. XIII. 175, 38. H. A. V. 2 (2). *Engraved after Botticelli. The plates were only engraved for nineteen cantos of the "Inferno," and few copies of the book contain more than two of these*

XXVII–XXXIII. EXAMPLES OF FLORENTINE ENGRAVINGS IN THE BROAD MANNER

The Virgin presenting her Girdle to St. Thomas. XXVII. B. XIII. 262 and 267, 20. H. B. I. 14. *From a series of fifteen prints illustrating the Life of the Virgin and of Christ*

The Triumph of Love. XXVIII. B. XIII. 277, 39. H. B. II. 1. *From a series of the six "Triumphs of Petrarch"*

The Temple of Solomon; with the Visit of the Queen of Sheba. XXIX. P. V. 39, 95. H. B. III. 4

The Adoration of the Magi. XXX. P. V. 40, 96. H. B. III. 6

The Virgin and Child enthroned, with St. Helena and St. Michael. XXXI. P. V. 108, 33. H. B. III. 9

The Assumption of the Virgin. XXXII. B. XIII. 86, 4. H. B. III. 10. *The largest of all the early Italian engravings, measuring about* 82.5 × 56 *cm. It is almost certainly after a design by Botticelli.*

St. George and the Dragon. XXXIII. P. V. 70, 70. H. B. III. 11.

The Libyan Sibyl. XXXIV and XXXV. B. XIII. 172, 26, and 93, 10. H., C. II. 2 A. and B. *From a series of the Twelve Sibyls originally engraved in the Fine Manner of the Finigurra School* (XXXIV) *and repeated in the Broad Manner* (XXXV)

ANTONIO POLLAIUOLO. Battle of Naked Men. XXXVI. B. 2. H. 1

CRISTOFANO ROBETTA. The Two Muses. XXXVII. B. 23. H. 17.

Erato, in two versions. XXXVIII and XXXIX. *From two series of fifty instructive cards erroneously called the "Tarocchi Cards of Mantegna."* B. XIII. 120, 18–67. H. E. I.1–50. XXXVIII: *Original series. Ferrarese, about* 1465. XXXIX: *Second series. Copied, probably by a Florentine Fine Manner engraver, from the original series*

Queen of Staves (*Bastoni, Dama*). XL. P. V. 132, 31. H. E. II. 41. *From a complete series of Ferrarese Tarocchi. The only complete series is in the collection of Count Sola, Milan*

Portrait of a Lady. XLI. P. V. 53, 1. H. E. III. 21. *By an anonymous Lombard engraver of about* 1500

ANDREA MANTEGNA. The Virgin and Child. XLII. B. 8. H. 1

Bacchanalian Group with Silenus. XLIII. B. 20. H. 2

Bacchanalian Group with a Wine-press. XLIV. B. 19. H. 3.

Battle of Sea-gods: the left portion of a frieze. XLV. B. 18. H. 4.

Battle of Sea-gods: the right portion of a frieze. XLVI. B. 17. H. 5

The Entombment (horizontal plate). XLVII. B. 3. H. 6

The Risen Christ between St. Andrew and St. Longinus. XLVIII. B. 6. H. 7

School of Mantegna

The Triumph of Cæsar: the Elephants. XLIX. B. 12. H. 1. *This and the following are based on two of the series of nine cartoons now preserved in Hampton Court, or on lost original designs for the same. There is a third engraving of the Senators, which is not among the subjects of the cartoons*

The Triumph of Cæsar: Soldiers carrying Trophies. L. B. 13 H. 2

The Scourging of Christ (with the pavement). LI. B. 1. H. 4. *There is a contemporary copy with landscape background*

Christ descending into Hell. LII. B. 5. H. 5

Christ taken down from the Cross. LIII. B. 4. H. 6. *Unfinished state*

The Entombment (with the three Birds). LIV. B. 2. H. 7

The Adoration of the Magi (the "Virgin in the Grotto"). LV. B. 9. H. 8. *After the central panel of Mantegna's triptych in the Uffizi*

Four Women Dancing. LVI. B. 18 (Zoan Andrea). H. 11

Giovanni Antonio da Brescia. The Holy Family with the Infant St. John. LVII. B. 5. H. 4. *Second state (with cross-hatchings in the background)*

Zoan Andrea. Two upright arabesques on a dark ground. LVIII and LIX. P. v. 83, 48. H. 17, A and B.

Upright Arabesque, *from a series of Twelve Arabesques of which three are by Zoan Andrea, and nine by the Master of the Sforza Book of Hours.* LX. B. XIII. 307, 24. H. p. 398, 4.

Master of the Sforza Book of Hours. The Virgin and Child with two Angels in a Landscape. LXI. B. XIII. 85, 3. H. 1

After Leonardo da Vinci. Profile Bust of a Young Woman. P. v. 180, 1. H. 4. See *Frontispiece*

Profile Bust of a Young Woman with a Garland of Ivy. LXII. P. v. 180, 2. H. 5

After Donato Bramante. The Interior of a ruined Church, or Temple, with Figures. LXIII. P. v. 177, 1. H. 1

Nicoletto Rosex da Modena. Orpheus. LXIV. B. 53. H. 25

Jacopo de' Barbari. Apollo and Diana. LXV. B. 16. H. 14

A Satyr playing the Fiddle. LXVI. B. 13. H. 19

A Satyr with a Wine-skin. LXVII. B. 14. H. 20

Girolamo Mocetto. The Calumny of Apelles. LXVIII. B. XIII. 113, 10. H. 9. *First state*

Benedetto Montagna.

The Sacrifice of Abraham. LXIX. B. 1. H. 1

Apollo and Pan. LXX. B. 22. H. 37

Giulio Campagnola. Christ and the Woman of Samaria. LXXI. B. 2. H. 1

Domenico Campagnola. The Shepherd and the Old Warrior. LXXII. B 8. H. 9

Giulio and Domenico Campagnola. Shepherds in a Landscape. LXXIII. B. 9 (Domenico C.). H. 11 (Giulio C.).

The Master I B (with the Bird).

Leda and her Children. LXXIV. B. 3. H 3

Satyress with her Children. LXXV. B. 2. H. 6

I. THE CORONATION OF THE VIRGIN. SULPHUR CAST OF A NIELLO, PROBABLY BY MATTEO DEI. D. 129

M. I

NIELLO-PRINTS

II. TWO CUPIDS BY A VASE. D. 227. Florentine

III. THE CONCERT. D. 288. Florentine

IV. PORTRAIT OF A BENTIVOGLIO. D. 350. Bolognese; probably by Francesco Francia

V. PORTRAIT OF A LADY. Dut. 590 bis. Bolognese

VI. PORTRAIT OF A LADY. Dut. 699. Bolognese; attributed to Peregrino da Cesena

VII. ORPHEUS. D. 255. Bolognese; attributed to Peregrino da Cesena

VIII. PYRAMUS AND THISBE. D. 259. Bolognese

IX. ARION ON THE DOLPHIN. D. 258. Bolognese

V

VI

IV

VIII

VII

II

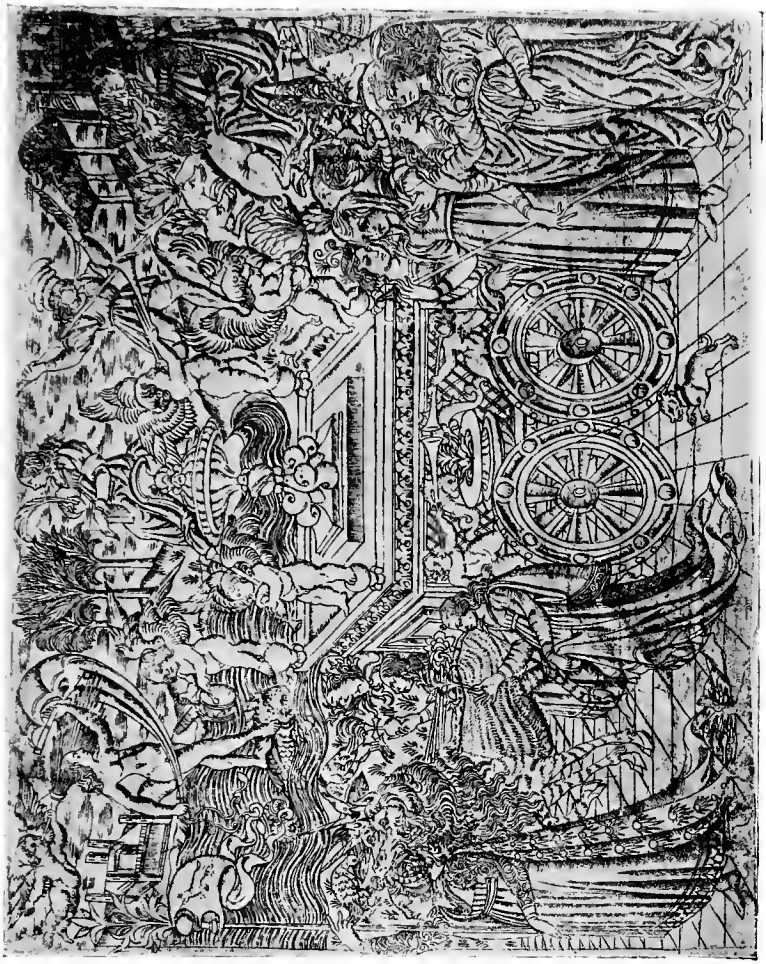
IX

III

X. EARLY FLORENTINE ENGRAVING. CHRIST CARRYING THE CROSS, FROM THE LARGER VIENNA PASSION. B. XIII. 79, 21. Vienna (Albertina)

SPQR
PILATVS DIMISIT ILLIS BARNABAM IHM
VŌ FLAGELLAIVIT DIDIT VT CRVCIFIGERETVR

XI. EARLY FLORENTINE ENGRAVING. THE TRIUMPH OF CHASTITY. B. XIII, 117, 13
By the Master of the Larger Vienna Passion. Vienna (Albertina)



XII. EARLY FLORENTINE ENGRAVING. THE RESURRECTION WITH THE MEDICI BADGE. P. v. 69, 66
Probably by the Master of the Larger Vienna Passion. British Museum

SON DEO

XIII. ANONYMOUS EARLY FLORENTINE ENGRAVING. PROFILE-PORTRAIT OF A LADY. Berlin

XIV. ANONYMOUS EARLY FLORENTINE ENGRAVING. EL GRAN TURCO. Berlin

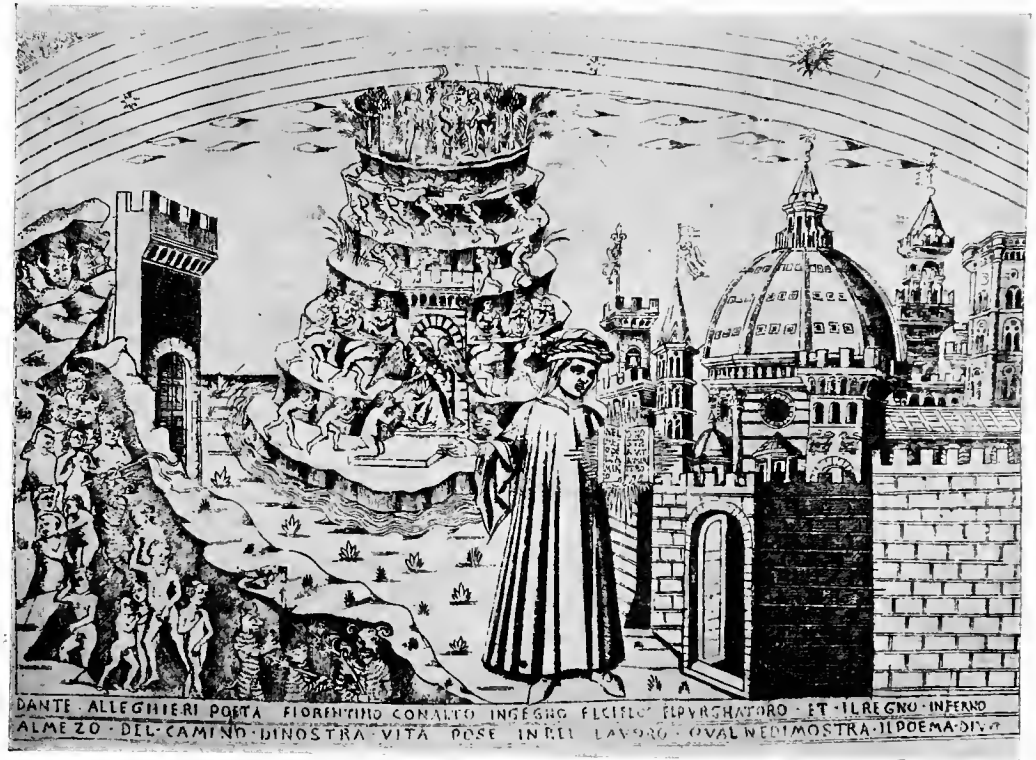
EL GRAN TVRCO

XV. ANONYMOUS, FLORENTINE. THE RESURRECTION WITH THE TABLE FOR FINDING EASTER

The earliest Italian engraving to bear a date (1461). British Museum

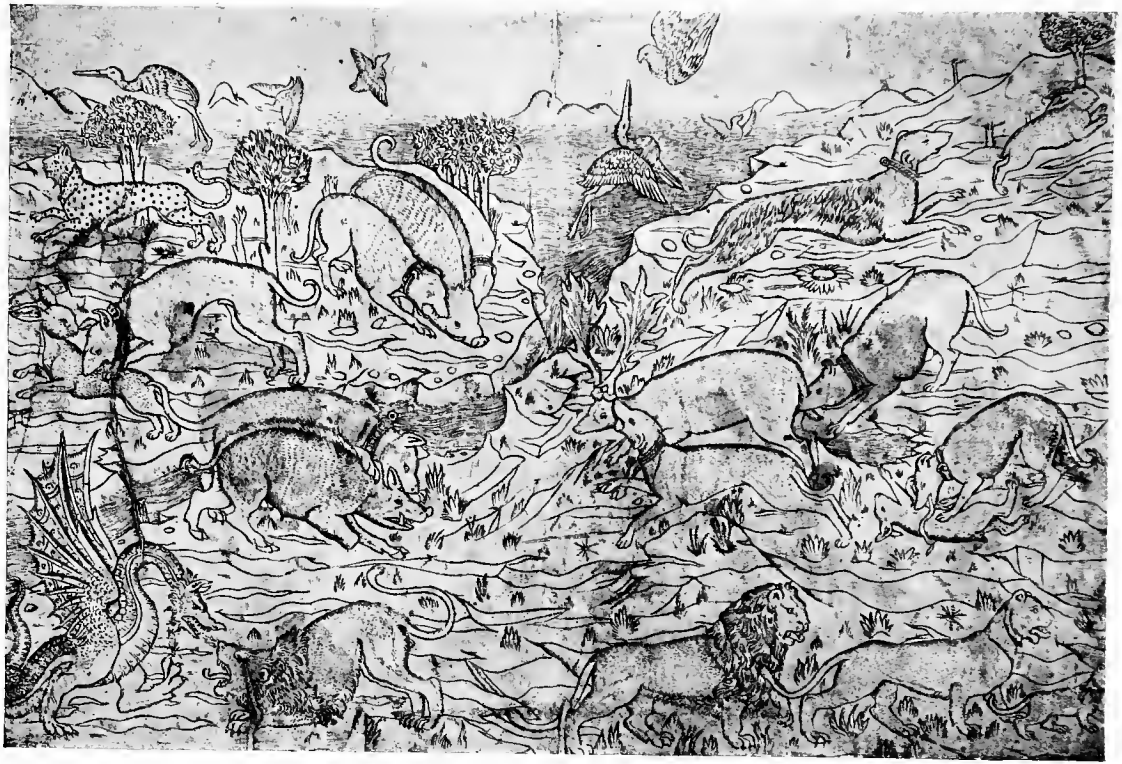
ATROVARE · LAPASQVA · PERSEMPRE · SECONDO · CHELLA · VERRA · ANNO · PE
RAL O · ET · CONTA · INQVESTO · MODO · CELLANNO · 1461 · FIA · LAPASQVA · AD
V · APRILE · COME · VEDRETE · DISOPRA · APIE · + ET · POI · ANNOVERATE · PE
TRO · ANNO · LASCIANDO · LACHASELLA · DOVE · ISTATO · QVELANNO · INSINO · AI
QVELLA · VIMOSTERA · INCHE · DIELLA · SARA · ET · CHOSI · DI · 17 · IN · 17 · PERSEMPRE
LACHASELLA DOVE ISTATA QVELO ANNO DAMANO DIRITTA · ET · GVARDATE
QVELLA · CHASELLA · ET · VEDRETE · ACVNTI · DI · ELA · DOMENICA · I · NAZI · AL CAR
EDOVE · SARA · LALETERA · B · SIGNIFICA · CHE · IQVELLANNO · SARA · IL · BISES

XVI. ANONYMOUS EARLY FLORENTINE ENGRAVING. DANTE AS POET OF THE DIVINE COMEDY. P. v. 43, 101. Vienna (Hofbibliothek)


DANTE · ALLEGHIERI POETA FIORENTINO CONALTO INGEGNO FECIELO ESPVRGHATORO · ET · IL REGNO · INFERNO
ALMEZO · DEL · CAMINO · DINOSTRA · VITA POSE IN PEL LAVORO · OVAL NEDIMOSTRA · IL POEMA · DI

XVII. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO MASO FINIGUERRA. VARIOUS WILD ANIMALS HUNTING AND FIGHTING. P. v. 23, 46. British Museum

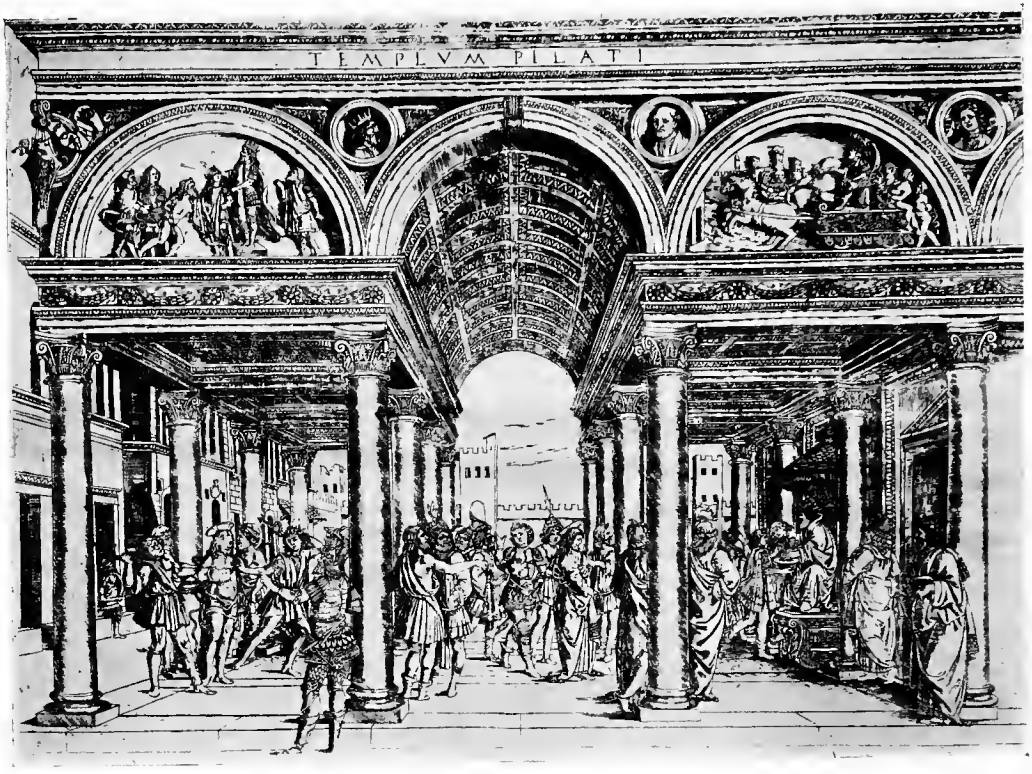
Goldsmith, niellist, and engraver ; b. Florence 1426; d. 1464



XVIII. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO MASO FINIGUERRA. THE ROAD TO CALVARY AND THE CRUCIFIXION. British Museum

IERVSALEM

XIX. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO MASO FINIGUERRA. THE JUDGMENT HALL OF PILATE. P. v. 41, 98. Gotha


TEMPLVM PILATI

XX. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO THE SCHOOL OF FINIGUERRA. THE CRETAN LABYRINTH, WITH THE STORY OF THESEUS AND ARIADNE
P. v. 44, 105. British Museum

GIOVE
GIOVE
ADRIANNA
LABERINTO
TESEO
ADRIANNA

XXI. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO THE SCHOOL OF FINIGUERRA. TRIUMPHAL PROCESSION OF BACCHUS AND ARIADNE. P. v. 44, 104. British Museum

XXII. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO MASO FINIGUERRA, OR HIS SCHOOL. THE PLANET MERCURY. P. v. 34, 66

MERCVRIO E PIANETTO MASCHVLINO POSTO NELSECONDO CIELO E T SECHO MAPERCHE LA SVA SCITTA EMOLTO PASSIVA LVI E FREDO CONQVEGLI SENGNI CH SONO FREDDI E VMIDO COO LI VMIDI E LOQVENTE INGENGNIOSO AMA LESCIENSIE MATEMATICA E STIVOLA NELLE DIVI NATIONE A IL CORPO GRACILE COI SCHIETTO E LSE SOTTILI STATVRA CHONREVTA DE METALLI A LARGIENTO VIVO E LOI E VO E MERCOLEDI SO LA PRIMA ORA D I E E LANOTTE SVA E DELDI DELLA DOMENICHA A PERAMICO IZOLE PER NIMICO AVENE RE LA SVA VITA OVERO E SALTATIONE E VIRGO LA SV MORTE OVERO NVMILIAZIONE E PIZCE HA HABITAZIONE GEMNI DI DI VIRGO DI NOTTE VA E IZ SENGNI IN 8 DI COMINCIANDO DA VIRGO IN ZO DI E Z ORE VA VN SENGNO

XXIII. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO THE SCHOOL OF FINIGUERRA. A PAIR OF DANCERS, ENCIRCLED BY A SCROLL WITH CUPIDS AND OTHER FIGURES

From the "Otto Prints." B. XIII. 145, 7. British Museum

XXIV. FLORENTINE ENGRAVING IN THE FINE MANNER, ATTRIBUTED TO THE SCHOOL OF FINIGUERRA. YOUNG MAN AND WOMAN HOLDING UP A SPHERE
From the "Otto Prints." B. XIII. 148, 17. Paris

AMOR VVOLFE
EDOVE·FE·IOMIE
AMOR IOMPVO

FLORENTINE ENGRAVINGS IN THE FINE MANNER, ATTRIBUTED TO THE SCHOOL OF FINIGUERRA. TWO ILLUSTRATIONS TO LANDINO'S EDITION OF DANTE'S DIVINA COMMEDIA, FLORENCE, 1481. B. XIII. 175, 37 and 38

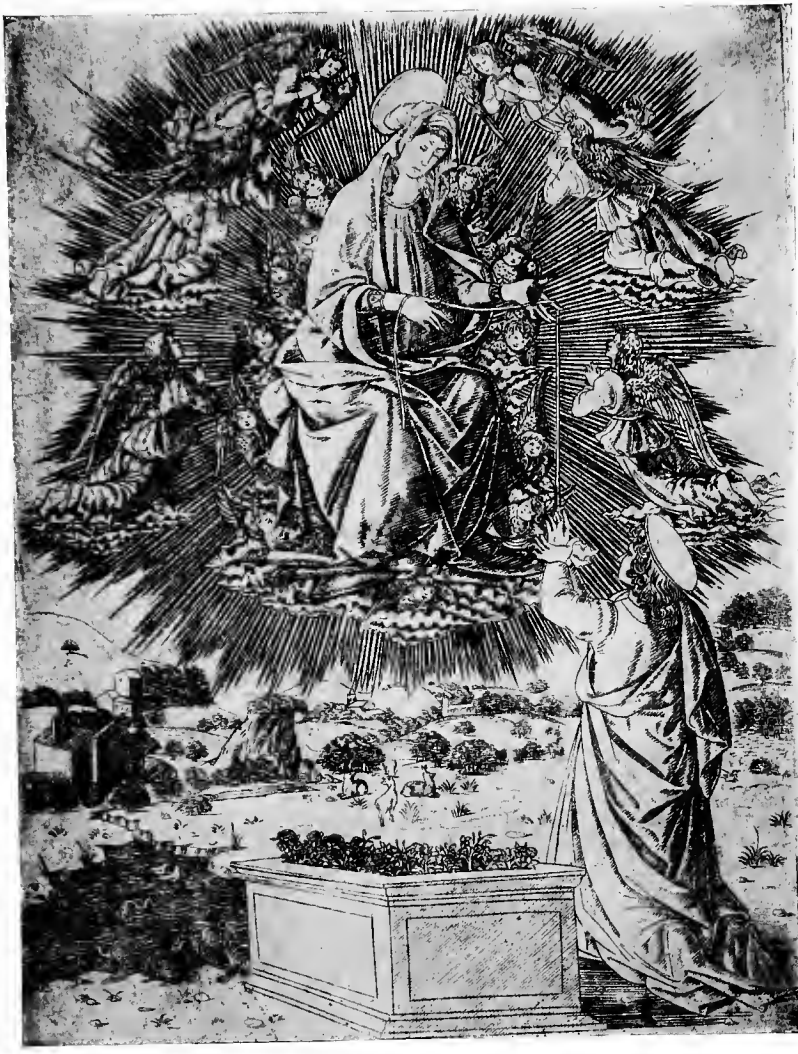
XXV. CANTO I. DANTE LOST IN THE WOOD; ESCAPING, AND MEETING VIRGIL

XXVI. CANTO II. DANTE AND VIRGIL, WITH THE VISION OF BEATRICE

XXV

XXVI

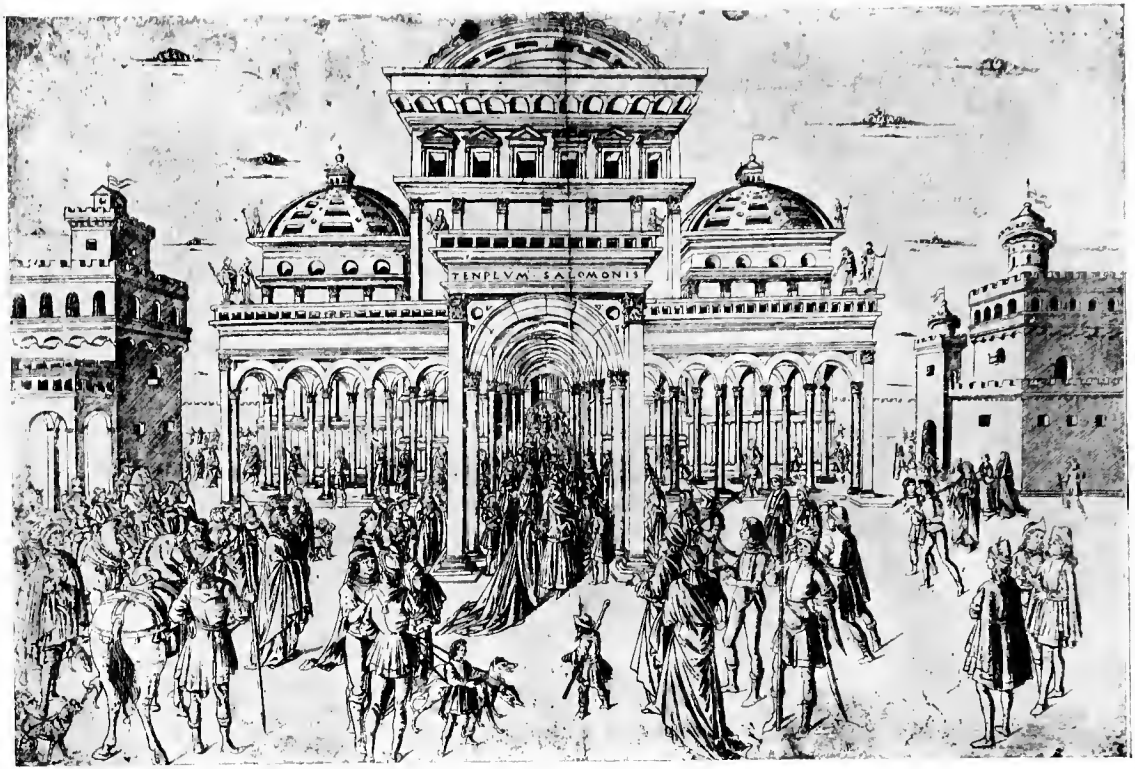
XXVII. FLORENTINE ENGRAVING IN THE BROAD MANNER. THE VIRGIN PRESENTING HER GIRDLE TO ST. THOMAS. B. XIII. 262 and 267, 20
From the series of the "Life of the Virgin and of Christ"



XXVIII. FLORENTINE ENGRAVING IN THE BROAD MANNER.
THE TRIUMPH OF LOVE. B. XIII. 277, 39
From the series of the "Triumphs of Petrarch"

Questo e colui: chel mondo chiama amore
Amaro chome uedi: & uedrai meglio
Quando fra tuo/chome nostro signore:
E i nacque docio/ & di lasciuia humana/
Nutrito di pensier dolci & soaui/
Facto signor & dio da gente uana

XXIX. FLORENTINE ENGRAVING IN THE BROAD MANNER. THE TEMPLE OF SOLOMON, WITH THE VISIT OF THE QUEEN OF SHEBA. P. v. 39, 95


TEMPLVM SALOMONIS

XXX. FLORENTINE ENGRAVING IN THE BROAD MANNER. THE ADORATION OF THE MAGI. P. v. 40, 96

XXXI. FLORENTINE ENGRAVING IN THE BROAD MANNER. THE VIRGIN AND CHILD ENTHRONED, WITH ST. HELENA AND ST. MICHAEL. P. v. 108, 33

QVAM VIDES HELENAM AMPLECTI · EST · XPIANOR · SPES · ROMANOR · VICTRIX
MORITVOR · RESURRECTIO · CREDO · DVC
CONVERSO · VIA · QVO · BACVLO · FRV
EVM · CONSOLATO · AFFOR · REFECTIONIS

LACTA MARIA FILIVM TVVM CREATO
REM · TVVM · LACTA · PANEM · CELI · LACTA ·
PRETIVM · MVNDI · PREBE · LAMBEN
TI · MAMILLAM · VT · IPSE · PBEAT
PER · CVTIENTI · MAXILLAM ·

PRINCEPS · GLORIOSISIME ·
MICHAEL · ARCA GELE · ESTO
MEMOR · NOSTRI · HIC · ET VBI
Q · SEMPER · PRECARE · PRO
NOBIS · FILIVM · DEI ·

XXXII. FLORENTINE ENGRAVING IN THE BROAD MANNER. THE ASSUMPTION OF THE VIRGIN. B. XIII. 86, 4

XXXIII. FLORENTINE ENGRAVING IN THE BROAD MANNER.
ST. GEORGE AND THE DRAGON. P. v. 70, 70

THE LIBYAN SIBYL, IN TWO VERSIONS. B. XIII, 172, 26, and 93, 10.

From a series of the Twelve Sibyls originally engraved in the Fine Manner (XXXIV), and repeated in the Broad Manner (XXXV)

SIBILLALIBICA
ECCE VENIENTEM DIEM
ET LATENTIA APERIEN
TEM TENEBIT GREMI
O GENTIVM REGINA
ILDI VERRA CHELLETTERNO SIGNIORE
LVME DARA ALLE CHOZE NASCHOZE
ELEGAMI IZCORA DELNOZTRI EPPORE
FARA LEZINAGOGE LVMINOZE
ESOLVERA LELAB ALPECHATORE
EFLE STADERA DITVTE LECHOZE
ENGRENBO ALLA RINA DELLE GIENTEVA
SEDRA VESTO RE ZANTO EVIVENTE

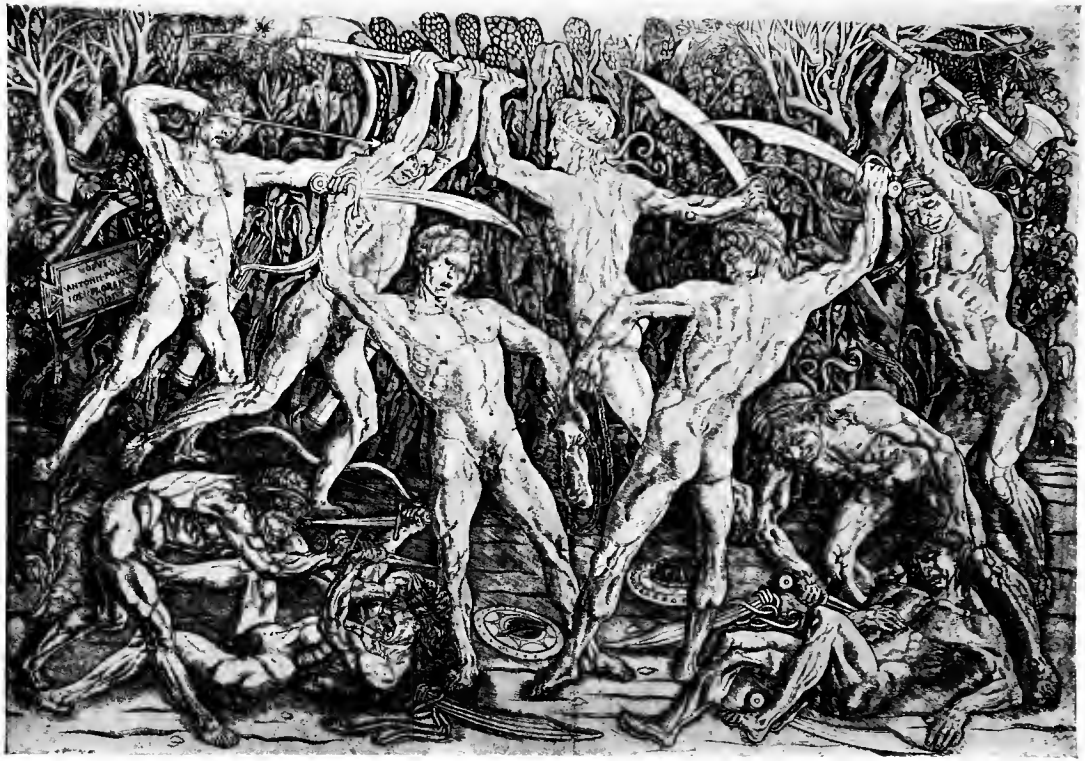
XXXIV

SIBYLLALIBI
CA
ECCE VENIENTEM DIEM
ET LATENTIA APERIEN
TEM TENEBIT GREMIO
GENTIVM REGINA
ILDI VERRA CHELLETTERNO SIGNORE
LVME DARA ALLE COSE NASCOSE
ELEGAMI ISCORA DELNOSTRO ERRORE
FARA LESINAGOGE LVMINOSE
ESOLVERA LELABRA ALPECHATORE
EFLE STADERA DITVTE LECHOSE
ENGRENBO ALLA REINA DELLE GENTE
SEDRA VESTO RE SANTO EVIVENTE

XXXV

XXXVI. ANTONIO POLLAIUOLO. BATTLE OF NAKED MEN B. 2.

Goldsmith, sculptor, and painter; b. Florence 1432, d. Rome 1498. The most famous goldsmith of his time, his best-known work being the silver cross now preserved in the sacristy of the Duomo, Florence. He only produced the one engraving, which is here illustrated



XXXVII. CRISTOFANO ROBETTA. THE TWO MUSES. B. 23

Goldsmith and engraver; b. Florence, 1462; worked until 1522. An interesting master of a transition period, with something of the attraction of the primitive school, but loose in his technical handling. Adapted in his engravings pictures by Filippino Lippi and Pollaiuolo; chiefly influenced by the style of Filippino

·R·B·T·A·

ERATO, IN TWO VERSIONS

From two series of fifty Instructive Cards erroneously called the "Tarocchi Cards of Mantegna." B. XIII. 120, 18–67

XXXVIII. Original series. Ferrarese

XXXIX. Second series. Probably Florentine copies

XXXVIII

XXXIX

XL. QUEEN OF STAVES. P. v. 132, 31

From a series of Ferrarese Tarocchi, complete only in the collection of Count Sola, Milan

PALAS

XLI. PORTRAIT OF A LADY. P. v, 53, 1. By an anonymous Lombard engraver

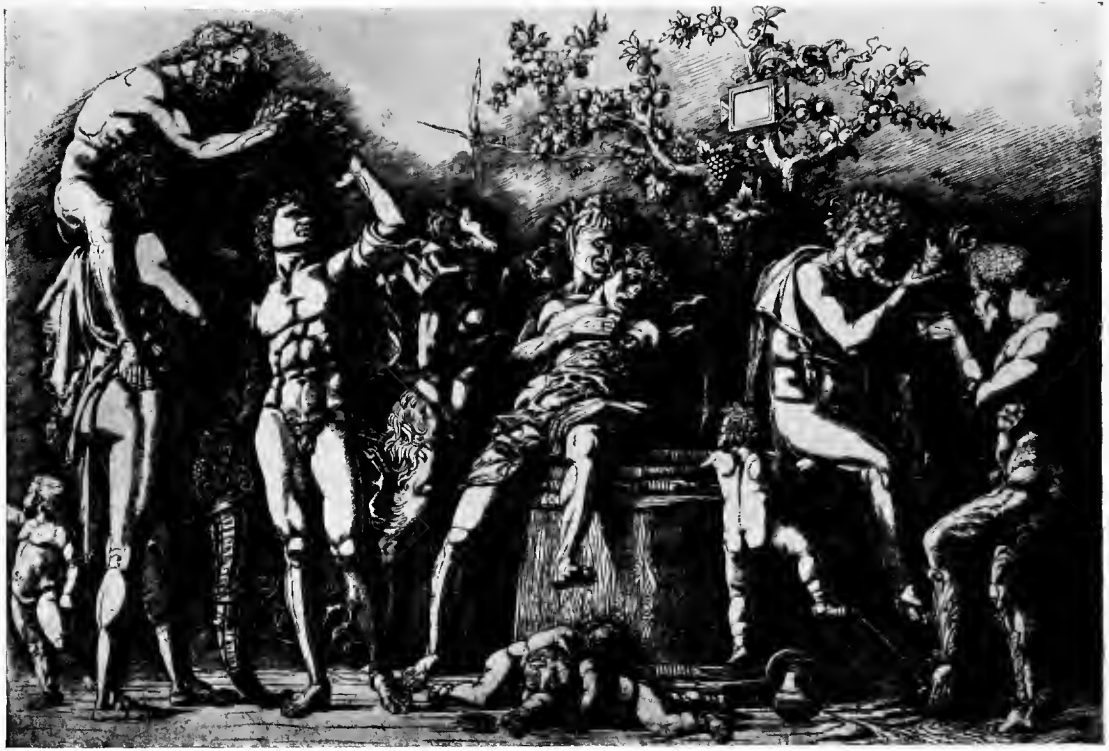
XLII. ANDREA MANTEGNA. THE VIRGIN AND CHILD. B. 8

Painter and engraver ; b. Vicenza, 1431 ; w. Padua, Mantua, and for a short time in Rome ; d. Mantua, 1506. The greatest of the early Italian engravers

XLIII. ANDREA MANTEGNA. BACCHANALIAN GROUP WITH SILENUS. B. 20

M. 5

XLIV. ANDREA MANTEGNA. BACCHANALIAN GROUP WITH A WINE-PRESS. B. 19



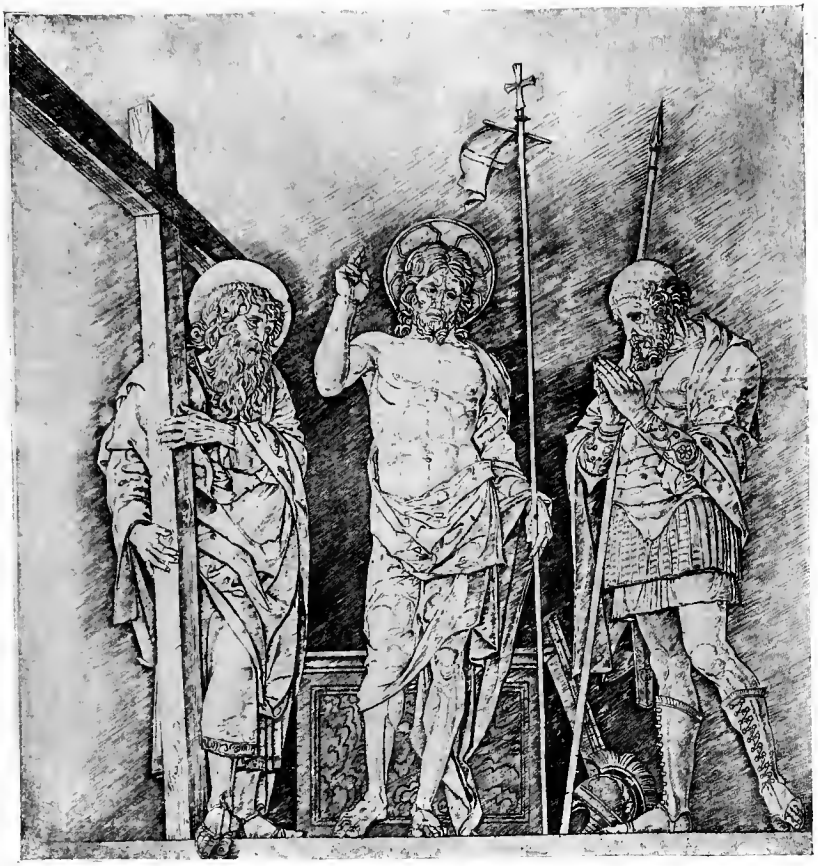
XLV. ANDREA MANTEGNA. BATTLE OF SEA-GODS. THE LEFT PORTION OF A FRIEZE. B. 18

XLVI. ANDREA MANTEGNA. BATTLE OF SEA-GODS. THE RIGHT PORTION OF A FRIEZE. B. 17

XLVII. ANDREA MANTEGNA. THE ENTOMBMENT (horizontal plate). B. 3

HVMANI
GENERIS
REDEMTO
R.I

XLVIII. ANDREA MANTEGNA. THE RISEN CHRIST BETWEEN ST. ANDREW AND ST. LONGINUS. B. 6



XLIX. SCHOOL OF MANTEGNA. THE TRIUMPH OF CÆSAR: THE ELEPHANTS. B. 12

L. SCHOOL OF MANTEGNA. THE TRIUMPH OF CÆSAR: SOLDIERS CARRYING TROPHIES. B. 13

LI. SCHOOL OF MANTEGNA. THE SCOURGING OF CHRIST (WITH THE PAVEMENT). B. 1

м. 6

LII. SCHOOL OF MANTEGNA. CHRIST DESCENDING INTO HELL.
B. 5

LIII SCHOOL OF MANTEGNA. CHRIST TAKEN DOWN FROM THE CROSS. B. 4

INRI

LIV. SCHOOL OF MANTEGNA. THE ENTOMBMENT (WITH THE THREE BIRDS). B. 2

LV. SCHOOL OF MANTEGNA. THE ADORATION OF THE MAGI.
B. 9

LVI. SCHOOL OF MANTEGNA. FOUR WOMEN DANCING. B. 18
(Zoan Andrea)

LVII. GIOVANNI ANTONIO DA BRESCIA. THE HOLY FAMILY WITH THE INFANT ST. JOHN. B. 5

Engraver; w. from about 1500 (or earlier) until after 1516; first in Brescia and the north of Italy, under Mantegna's influence and in that master's style, and later in Rome, where he adopted the technical manner of Marcantonio

LVIII AND LIX. ZOAN ANDREA. TWO UPRIGHT ARABESQUES.
P. v. 83, 48

LX. ZOAN ANDREA. UPRIGHT ARABESQUE. B. 24

Engraver; w. ab. 1475–1505; first in Mantua under Mantegna's influence; later probably in Milan, in a finer technical manner more akin to that of the miniaturist, the Master of the *Sforza Book of Hours*

LVIII

LX

LIX

LXI. MASTER OF THE "SFORZA BOOK OF HOURS." THE VIRGIN AND CHILD WITH TWO ANGELS IN A LANDSCAPE. B. XIII. 85, 3

Several engravings have been attributed on the basis of similarity of style to the Milanese artist who is responsible for the miniatures of the *Sforza Book of Hours* now preserved in the British Museum. He has been sometimes called Antonio da Monza, but with insufficient reason. He worked in collaboration with Zoan Andrea, doing nine of the series of twelve upright arabesques, one of which is illustrated on the preceding plate. He did one of the earliest engravings after Leonardo's *Last Supper*

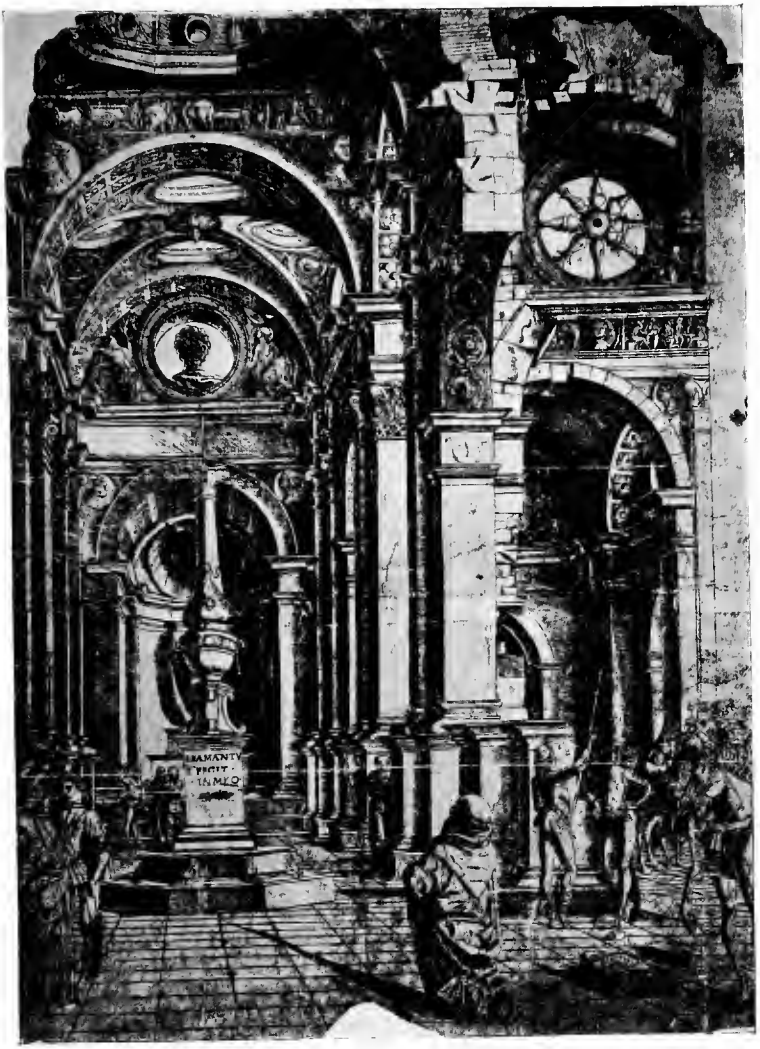
LXII. AFTER LEONARDO DA VINCI. PROFILE BUST OF A YOUNG WOMAN WITH A GARLAND OF IVY. P. v. 180, 2

Painter; b. Vinci (near Empoli) 1452; pupil of Verrocchio in Florence; in Milan from ab. 1483–1499, where he painted his most famous work, the *Last Supper;* returned to Florence 1500; from 1506 to 1512 working in the service of Louis XII, chiefly in Lombardy; in Rome 1513–15; from 1516 until his death in 1519 settled at Amboise in the service of Francis I of France

·ACHA·
·LE·VI·

LXIII. AFTER DONATO BRAMANTE. THE INTERIOR OF A RUINED CHURCH, OR TEMPLE, WITH FIGURES. P. v. 177, 1

The famous architect of St. Peter's ; b. near Urbino, ab. 1444 ; w. in Milan and other parts of Lombardy from before 1477 until 1499 ; then in Rome, where he died 1514

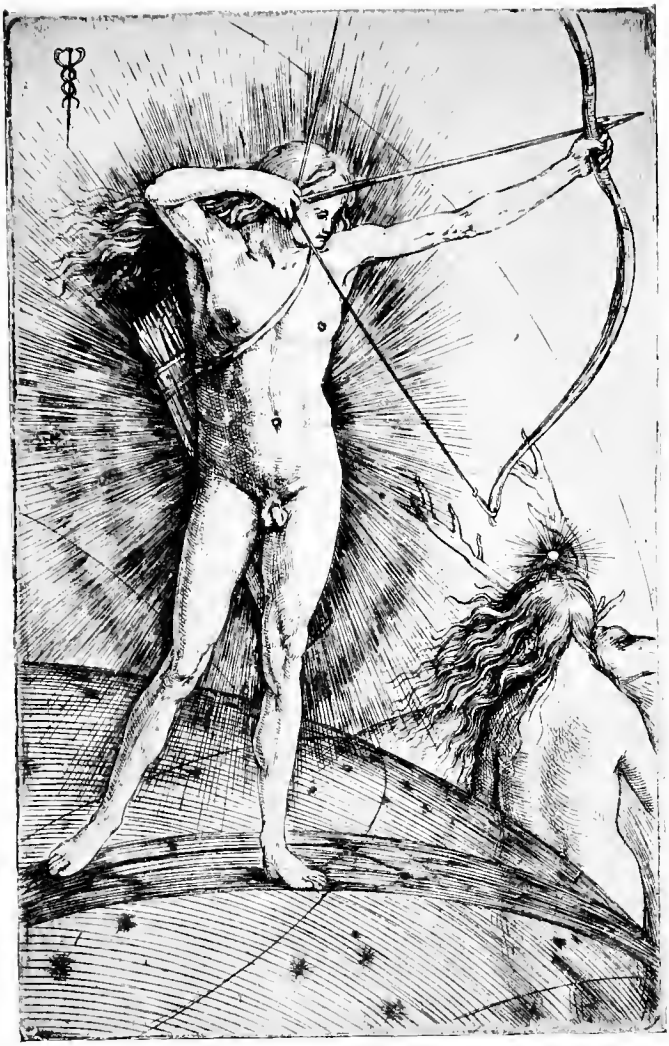

BRAMANTV
FECIT
IN MY

LXIV. NICOLETTO ROSEX DA MODENA. ORPHEUS. B. 53

Engraver. No details of his biography known ; three of his prints are dated, 1500, 1501, and 1512. His earlier work in the more open manner (of which the *Orpheus* is an example) is based on Mantegna's style ; his later prints, in which a single figure is often placed in a landscape with a setting of classical ruin, are generally smaller, and engraved more in Dürer's method

LXV. JACOPO DE' BARBARI. APOLLO AND DIANA. B. 16

Painter, engraver, and designer of woodcuts ; b. Venice between 1440 and 1450 ; 1500-1508 w. in Germany, and afterwards in the Netherlands, where he died before 1516



LXVI. JACOPO DE' BARBARI. A SATYR PLAYING ON THE FIDDLE. B. 13

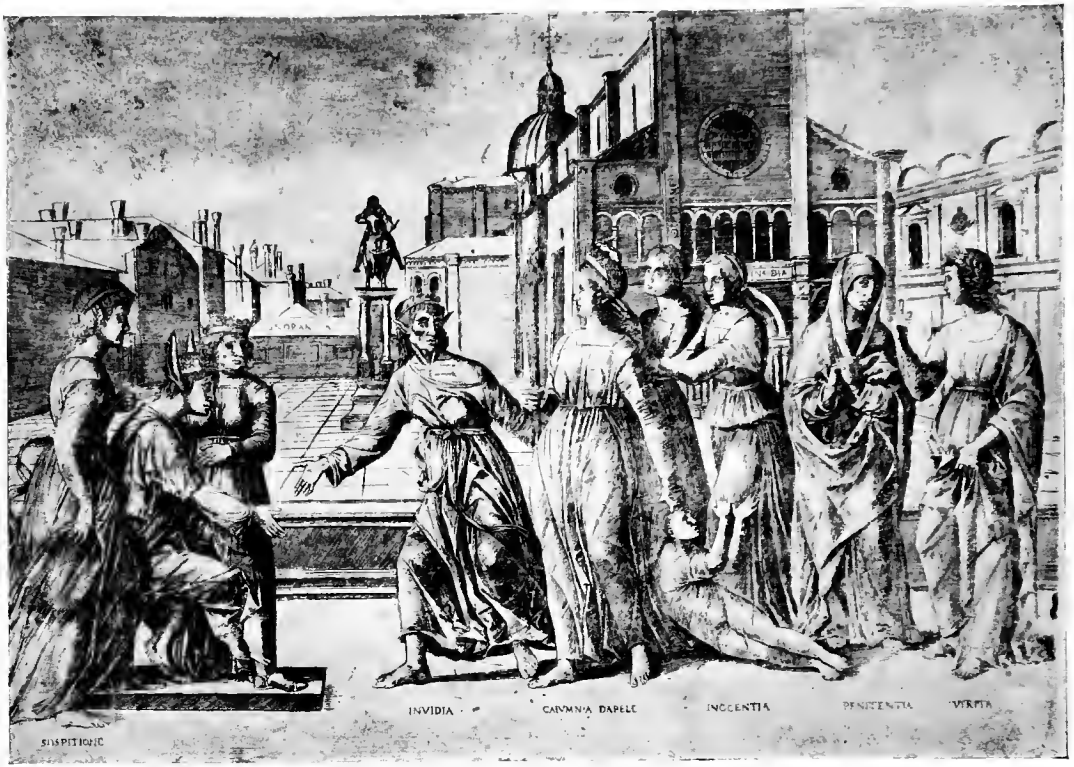
LXVII. JACOPO DE' BARBARI. A SATYR WITH A WINE-SKIN. B. 14

LXVI

LXVII

LXVIII. GIROLAMO MOCETTO. THE CALUMNY OF APELLES.
B. xiii. 113, 10

Painter and engraver; b. Murano before 1458; w. in Venice until after 1530. According to Vasari he was an assistant of Giovanni Bellini


INVIDIA
CALVMNIA APELLE
INOCENTIA
PENITENTIA
VERITA
SUSPITIONE

LXIX. BENEDETTO MONTAGNA. THE SACRIFICE OF ABRAHAM. B. 1

Engraver and painter; w. Vicenza from ab. 1500 until after 1540. A son of Bartolommeo Montagna, the leading painter of the school of Vicenza. His earlier engravings are in the open lineal manner exemplified in the present plate; his later prints are for the most part smaller compositions, and, like Nicoletto da Modena's later work, engraved more in the manner of Dürer. Many of these later plates, such as the *Apollo and Pan*, are illustrations of Ovid's "Metamorphoses," but they are not known to have been used in any edition

LXX. BENEDETTO MONTAGNA. APOLLO AND PAN. B. 22

LXXI. GIULIO CAMPAGNOLA. CHRIST AND THE WOMAN OF SAMARIA. B. 2

Engraver; b. Padua ab. 1482; w. at Ferrara and Venice; d. soon after 1514. In his method of using dots (or rather, short flicks) in his engraving he anticipated the process of stipple, and rendered with wonderful feeling the atmosphere of Giorgione's paintings

LXXII. DOMENICO CAMPAGNOLA. THE SHEPHERD AND THE OLD WARRIOR. B. 8

Painter, engraver, and designer of woodcuts; w. Padua from 1511 until after 1563; acted as Titian's assistant in 1511 in the frescoes in the Scuola del Carmine and the Scuola del Santo in Padua. Probably a pupil of Giulio Campagnola, if not a close relation. In plate LXXIII, the *Shepherds in a Landscape*, the figures are by Domenico, the landscape by Giulio. Domenico probably completed a plate left unfinished by Giulio at his death

.DO. CAP.
1517

LXXIII. GIULIO AND DOMENICO CAMPAGNOLA. SHEPHERDS IN A LANDSCAPE. B. 9

LXXIV. THE MASTER I B (WITH THE BIRD). LEDA AND HER CHILDREN. B. 3

Engraver; w. ab. 1500, possibly in the neighbourhood of Bologna. Has been identified with a certain Giovanni Battista del Porto of Modena, but there is little foundation for the identification

LXXV. THE MASTER I B (WITH THE BIRD). SATYRESS WITH HER CHILDREN. B. 2

IB

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